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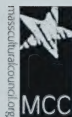


HARRY CHRISTOPHERS
Artistic Director

2009-2010
195th Season

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Visit the information table in the lobby or
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Tickets may only be purchased in person. Luxury Raffle drawing is May 2, 2010.

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Welcome to This Collaborative Program



Dear friends,

Welcome to *Zest for Love*, a Valentine's Day inspired program of music and theatre in collaboration with the Huntington Theatre Company. Today we are pleased to welcome back British conductor and harpsichordist Laurence Cummings and actors Lee Aaron Rosen and Nikkole Salter, who both debut with the Society.

Earlier this week, high school choirs from Lawrence, Boston Latin and Brockton performed in their respective communities with the Handel and Haydn Society Period Instrument Orchestra and Vocal Quartet, led by John Finney. This collaboration, one of four components of the Karen S. and George D. Levy Educational Outreach Program, enhanced students' sense of achievement and musical ownership.

The program's other components provide learning and performance opportunities for children ages 8 to 18: the Vocal Apprenticeship Program offers choral training through four youth choruses; the Vocal Quartet brings interactive performances to fifty schools in New England annually; and the Heartstrings program allows inner-city children and families to attend Society concerts at Symphony Hall for free. If you know a child who would benefit from these programs, please contact me.

These initiatives are supported almost entirely by donations from individuals and institutions who believe that a well-rounded music education is critical to a child's development. One way that you can support our work is through your participation in our Luxury Raffle (details on page 2). Visit the Patron Information Table to purchase a ticket or learn more about how you can support the Handel and Haydn Society.

With gratitude,

Robin T. Baker

Robin Baker

Director of Education

Aston Magna

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Daniel Stepner, Baroque Violin

Concertmaster, Handel and Haydn Society Orchestra

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Ask Harry!

Send your questions for Artistic Director **Harry Christophers** to askharry@handelandhaydn.org.

Harry will answer your questions in an upcoming program book and on our web site.



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Song of Songs / Songs of Love

Saturday, March 13, 2010 • 8 pm

First Church in Cambridge, 11 Garden St.

Settings of Latin texts from the Song of Songs and secular love songs, all from 16th-century Spain, for singers with harp, organ, and bajón. Presented with support from the Spanish Government.

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Luca Pianca, lute

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Handel and Haydn Society

A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *Peace*, appeared simultaneously in the top ten on *Billboard Magazine's* classical music chart.

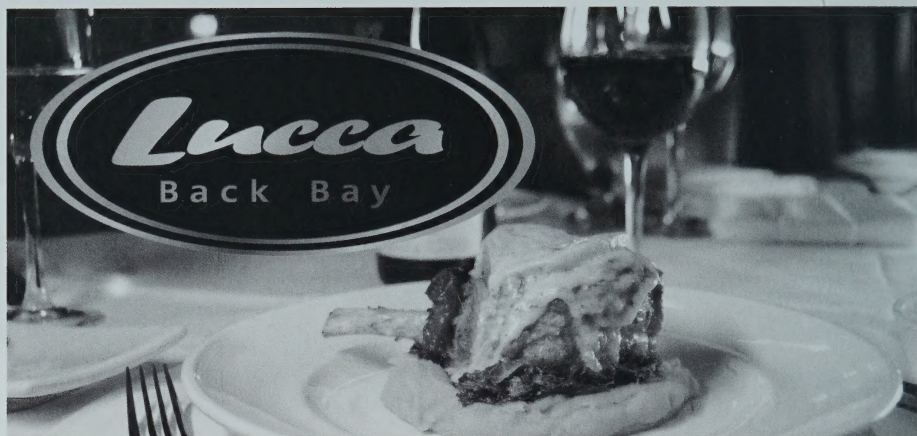
Since 1985, the Society's award-winning Karen S. and George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. This school year alone, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area. Learn more about the Karen S. and George D. Levy Educational Outreach Program on page 31.

Artistic Team

Harry Christophers
Artistic Director

John Finney
Associate Conductor/
Chorusmaster
The Cabot Family
Chorusmaster Chair

Christopher Hogwood
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Harry Christophers, Artistic Director

Harry Christophers has conducted the Handel and Haydn Society each season since his first appearance in September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Held in the same location where Haydn lived and worked for nearly 40 years, this Austrian appearance marked the Society's first in Europe. Handel and Haydn's 2009-2010 Season marks Christophers' first as Artistic Director.

Christophers is known internationally as founder and conductor of the United Kingdom-based choir and period instrument ensemble The Sixteen, and as guest conductor for major symphony orchestras and opera companies. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. He has recorded some 90 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award

(2005) for his disc entitled *Renaissance*. His CD *IKON* was nominated for a 2007 Grammy. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. The 2009 Choral Pilgrimage celebrated the anniversaries of Purcell and Handel and the 50th birthday of the Scottish composer James MacMillan.

In addition to his Handel and Haydn Society and The Sixteen commitments, Christophers is a Principal Guest Conductor of the Granada Symphony Orchestra and also a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. Within the last few years, he has conducted the Hallé, the London Symphony Orchestra, and the San Francisco Symphony.

Christophers recently received one of classical music's highest accolades, the 2009 Classic FM Gramophone Awards Artist of the Year Award; The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Program | 2009-2010 Season

Harry Christophers, Artistic Director

Friday, February 12, 8pm *Jordan Hall*
Sunday, February 14, 3pm *Sanders Theatre*

Laurence Cummings, conductor
Peter DuBois, director
Lee Aaron Rosen, actor
Nikkole Salter, actor

Altri canti d'Amor Claudio Monteverdi
(1567–1643)

Altri canti di Marte Monteverdi

“Let me not to the marriage of true minds”
Sonnet 116 William Shakespeare
(1564–1616)

Ecco mormorar l'onde Monteverdi

From *Romeo and Juliet* act 2, scene 2 Shakespeare

Quarta Sonata a 2 in Stil Moderno Dario Castello
(c.1590 – c.1630)

Lamento della Ninfa Monteverdi

“A woman’s face with nature’s own hand painted”
Sonnet 20 Shakespeare

Hor ch’el Ciel e la Terra Monteverdi

— INTERMISSION —

All creatures now John Bennet
(c. 1575 – after 1614)

Draw on, sweet night John Wilbye
(1574–1638)

"My mistress' eyes are nothing like the sun"
Sonnet 130 Shakespeare

Beltà, poi che t'assenti Carlo Gesualdo
(1566–1613)

T'amo mia vita Monteverdi

From *The Taming of the Shrew* act 4, scene 5 Shakespeare

Oh yes! Has any found a lad? Thomas Tomkins
(1572–1656)

Sweet Suffolk Owl Thomas Vautor
(c. 1580–?)

Ciacconna Tarquinio Merula
(1594/5–1665)

"Shall I compare thee to a Summer's day?"
Sonnet 18 Shakespeare

Dolcissimo uscignolo Monteverdi

This program is generously underwritten by Mr. & Mrs. Nicholas Gleysteen.

Laurence Cummings' appearance made possible
by the generous sponsorship of Elizabeth & Robert Wax.

The program runs for approximately two hours, including intermission.

This program is in collaboration with the Huntington Theatre Company.

The Handel and Haydn Society is grateful to Peter DuBois and Bevin O'Gara for all of their work on this program.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency,
and the National Endowment for the Arts.

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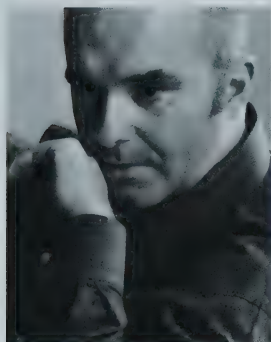
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Conductor's Notes



I am so delighted to be back at the Handel and Haydn Society! When I realised I was coming for St Valentine's Tide, my thoughts immediately turned to Monteverdi. I had such a fabulous time in Boston in 2006, conducting *Orfeo*, where our hapless hero sings so eloquently in order to find his beloved Euridice, only to fall at the final fence. But as well as this fine poetic love, Monteverdi is also a master of painting the torment and pain that love can bring and I was keen to include the many and various trials that love can throw at us. Unrequited love, doubtful love and even excessive love are all present, reminding us how universal the human condition really is.

In the Eighth book of madrigals, *Madrigali guerrieri et amorosi*, extracts of which start this programme, Monteverdi even invents a new musical language, the so called *stile concitato* or war-like style, where instrumentalists and vocalists battle it out to illustrate how combative love can be.

Shakespeare too is a master at stirring us up, and I hope the beautiful sonnets will move us and Kate's "Sun and Moon" speech amuse us, but most importantly that together with the sumptuous instrumental music and the sweet, yet searching quality of the English madrigals, we will have a splendid Valentine's musical feast!

—Laurence Cummings

Program Notes

The Text as Mistress

Italy and England at the turn of the 17th century provide the geographic and cultural backdrop for today's performance of verse and music.

A renewed interest in the great Italian poets, including Petrarch (1304-1374), inspired writers in the 16th century to create poems in which the structure, rhyme schemes, syllabic accents, and even the sounds of the words themselves conveyed a mood or emotional effect. Musical settings of these poems, called madrigals, were first published in Rome in 1530. The initial popularity and then the sustainability of this collection, which was reprinted many times until about 1560, inspired the publication of other madrigal collections as well.

Madrigals were sung in private, either as home entertainment or in aristocratic courts; they were also used in public performances, such as between acts of a play or during celebrations. Instrumental arrangements of madrigals also attest to the immense and wide-spread popularity of the genre.

Later in the 16th century, composers favored more text painting or madrigalisms (representing a particular word or phrase musically). In "Beltà, poi che t'assenti," Don Carlo Gesualdo (ca.1560-1613), sets the six-line poem to a chromatically twisting melodic line. He also expands the six lines of the poem into an eight-line structure by

repeating the last two poetic lines. Both techniques accentuate the sentiment of this heart-rending poem.

A pivotal figure in the music of this time, Claudio Monteverdi (1567-1643) extended innovations of the previous generation of madrigal composers. Monteverdi's *Fifth Book of Madrigals* (1605) was published with a preface that alluded to earlier criticism about his compositional techniques and choices. In it, Monteverdi states that while he understands traditional compositional practice (First Practice), he also follows a Second Practice, "the modern method of composing." For this new Second Practice, the text dictates the musical setting or, in more poetic terms, "the text is the mistress of the harmony." One example of this can be heard in "T'amo mia vita." In this madrigal, Monteverdi initially sets the opening line as a refrain for solo voice, giving the words "I love you, my life" a personalized immediacy not found in the original poem.

In his last book of madrigals, published in 1638, Monteverdi incorporates the *stile concitato* (a style of writing fast, repeated notes to represent distress or anger) and blends instrumental and vocal techniques to emphasize and enhance the meaning of the text. This agitated style can be heard in "Altri canti d'Amor" and other madrigals from this collection.



The Instrument-makers: Virtuosos of Design

The art of instrument building, perfected in the 17th century, has shaped the sound of music from the Baroque to the present. The flexibility of the violin, an instrument able to play quick passagework as well as lyrical, song-like melodies, broadened the expressive possibilities of instrumental music. Cremona, Italy was the center of a musical revolution of instrument design and construction. Nicolo Amati (1596-1684), and his student Antonio Stradivari (1644?-1737), designed and built instruments of unsurpassed beauty. Of the approximate 650 Stradivari instruments that survive today, most are violins. Stradivari's instruments differed from those of his teacher: they were longer; used maple, pine, ebony and pear wood; were carefully crafted; and featured his signature varnish that colored the instrument with a distinctive orange-brown color. The labels on Stradivari's instruments give the year the piece was built and his age; the first known Stradivari instrument is dated 1666 and the last is from 1737, built when Stradivari was 92 years old.

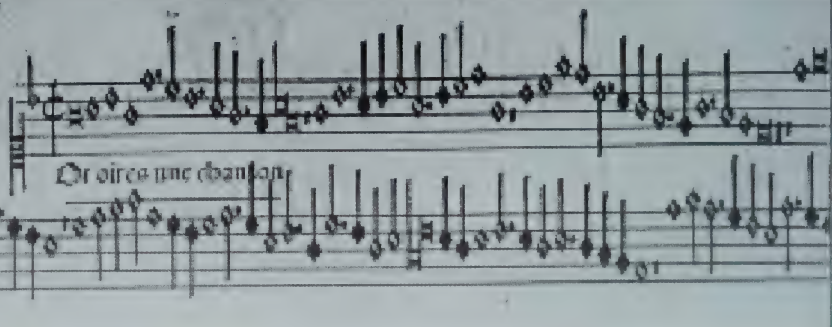
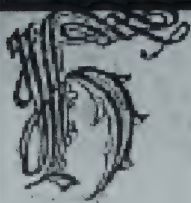
The appeal of the Italian madrigal outside of Italy is best exemplified by England which, toward the end of the 16th century, held a fascination for Italian culture. In the 1590s, for example, William Shakespeare set many of his plays in Italy. Copies of Italian madrigals appeared in England in the 1560s; in 1588, Nicholas Younge published *Musica transalpina*, a collection of 57 Italian madrigals with texts translated into English. Soon English composers created their own madrigals on original English texts.

John Bennet (fl. 1599-1614) contributed "All creatures now" to Thomas Morley's 1601 madrigal collection entitled *The Triumphes of Oriana*. Like other

madrigals at this time, Bennet's work moves effortlessly between homophony (block of chords) and polyphony (independent melodies).

Scored for six voices, "Draw on, sweet night" by John Wilbye (1574-1638), only occasionally requires all the voices to sing simultaneously. More often, the voices are separated, entering in pairs. These staggered entrances work well with the opening line of text, as the melodies do indeed draw on or spin out the words.

"Oh yes, has any found a lad?" by Thomas Tomkins (1572-1656), incorporates the sounds of street vendors selling their wares. This madrigal is part of a



Music Printing

Approximately 2,000 madrigal collections were printed between 1530 and 1600. When we take into account that each collection contained at least 12 madrigals, the overwhelming popularity of this secular song becomes clear. Developments in printing contributed to these impressive numbers, particularly the techniques perfected by the Venetian publisher Petrucci and the Parisian publisher Attaignant.

In 1498, Ottaviano Petrucci (1466-1539), was granted exclusive rights to print secular music in Venice. His method required multiple impressions: first for the staff, then the notes, and a third for the text. Despite needing to pass the same page through the press several times, Petrucci's publications are remarkable for their alignment, clarity, and beauty. Petrucci first published secular music by contemporary composers in his *Harmonice musices odhecaton A* in 1501; this was followed by volumes B and C in 1502 and 1504, respectively. By the end of his career, Petrucci had published 59 volumes of vocal and instrumental music.

The next innovation in music printing came in Paris. Pierre Attaignant (c.1494-1551 or 1552), published his first collection of secular music in 1527/28. Attaignant's method allowed the staff, notes, and text to be printed at the same time. This single impression system reduced printing time and costs by at least half. While neither method of printing supplanted hand-copying entirely, the innovations of Petrucci and Attaignant mark the beginning of a technological and economic revolution in music.

collection published in 1622; the whole of the collection was dedicated to Lord Pembroke, but each madrigal also bears another, individualized dedication to Tomkins' friends.

"Sweet Suffolke owle" by Thomas Vautor (fl. 1600-20) delightfully mimics the calls of an owl in its opening and closing sections. The center section is distinguished by a different meter and truly "sings a dirge for dying souls."

The two instrumental works, Ciaconna by Tarquinio Merula (1594 or 1595-1665) and Echo Sonata by Biagio Marini (c.1587-1663), demonstrate the expressive power of instrumental compositions. Both of these works are the result of several factors including a new musical aesthetic begun with the madrigal, the skill and genius of the Italian instrument makers, and the newly acquired prestige of instrumental music.

Today's program offers a rich combination of music and verse in a celebration of the text as mistress. As representative of a new type of artistic expression in the late 16th and early 17th centuries, each piece explores human emotion through sound whether instrumental, vocal, or a combination of the two.

Program notes prepared by

Teresa M. Neff, Ph.D.

2009-2010 Historically Informed
Performance Fellow

A Time of Change

- 1558 Beginning of the reign of Elizabeth I of England
- 1564 William Shakespeare born
- 1567 Claudio Monteverdi born in Cremona
- 1594 Shakespeare's *Romeo and Juliet*
- 1596 Instrument-maker Nicolo Amati born in Cremona
- 1597 Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke*
- 1598 Italian sculptor Gianlorenzo Bernini born
- 1601 *The Triumphes of Oriana*, a collection of 25 English madrigals, is published including John Bennet's "All Creatures Now" as well as madrigals by Thomas Tomkins and John Wilbye
- 1603 Beginning of the reign of James I of England
- 1605 "T'amo mia vita" is published in Monteverdi's *Fifth Book of Madrigals*
- 1606 Rembrandt van Rijn born
- 1607 Jamestown, in the Virginia colony is established
- 1610 Beginning of the reign of Louis XIII in France; Cardinal Richelieu, prime minister
- 1616 Shakespeare dies
- 1618 Thirty Years' War begins
- 1620 Mayflower lands in New England
- 1632 Dutch painter Jan Vermeer born
- 1632 Galileo is charged with heresy for stating that the Earth revolves around the sun
- 1638 Monteverdi's last book of madrigals, *Madrigali guerrieri et amorosi* (*Madrigals of War and Love*), is published
- 1642 Isaac Newton born

honoring Daniel Stepner

**Celebrating 24 Years
with the Society**

Daniel Stepner will retire at the end of this season after 24 seasons as Concertmaster for the Handel and Haydn Society.

“Stepner dazzles with
devilish fiddle licks.”

—*Boston Herald*,
Keith Powers, 2004

“Stepner had dash,
verve, lyricism and
great clarity in his
playing.”

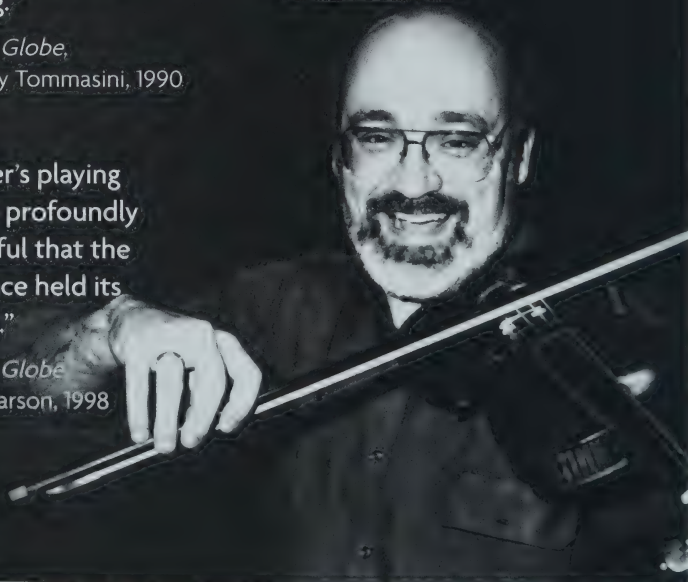
—*Boston Globe*,
Anthony Tommasini, 1990

“Stepner’s playing
was so profoundly
beautiful that the
audience held its
breath.”

—*Boston Globe*,
Susan Larson, 1998

“Daniel Stepner’s
audacious and
whimsical cadenzas
(his own) ... might
alone have been
worth the price of
admission.”

—*Boston Globe*,
Richard Buell, 1989



Artist Profiles

Laurence Cummings Conductor/Keyboards



Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and

a harpsichord player. He is Head of Historical Performance at the Royal Academy of Music, Musical Director of the Tilford Bach Society, a trustee of Handel House London, Music Director of the London Handel Festival, and a regular guest at Casa da Musica in Porto where he conducts Remix Baroque. Cummings also works with the English Concert, Orchestra of the Age of Enlightenment, Royal Liverpool Philharmonic, Ulster Orchestra, Hallé Orchestra in Bridgewater Hall, Irish Baroque Orchestra, Britten Sinfonia, and Royal Academy of Music Baroque Orchestra. His numerous recordings include the first recording of Handel's newly discovered *Gloria* with Emma Kirkby and the Royal Academy of Music on BIS and recital discs of solo harpsichord music for Naxos. A solo disc of Handel arias with Angelika Kirschlager and the Basel Chamber Orchestra was recently released on Sony BMG. He last conducted *Messiah* with Handel and Haydn in 2006.

Lee Aaron Rosen Actor



Lee Aaron Rosen's New York credits include *A Contemporary American's Guide to a Successful Marriage* (FringeNYC), *Wet*

(Summer Play Festival), and *Frankenstein* (La MaMa ETC). Regional credits include *The Matchmaker* (CenterStage), *Mary's Wedding* (Westport Country Playhouse), *The Member of the Wedding* (Ford's Theatre), *The Game* (Barrington Stage), *Once in a Lifetime*, *Loot* and *God of Vengeance* (Williamstown Theatre Festival). Television and film credits include "Law & Order: Criminal Intent," "Guiding Light," *Company K*, and *Saving Private Ryan*. He is a volunteer at New York's 52nd Street Project. He received his MFA from NYU's Graduate Acting Program.

Nikkole Salter

Actor



Nikkole Salter is co-author of and actor in the Off-Broadway, domestic and international tour of *In the Continuum*, for which she won a 2006

Obie Award, the 2006 Outer Critics John Gassner Award and the 2004 Global Tolerance Award (Friends of the United Nations) in addition to being honored by the Theatre Hall of Fame. In 2007 the play also received a Helen Hayes nomination for Best Actress and a Helen Hayes Award for Best Non-Resident Play. Regional acting credits include *Inked Baby* (Playwright Horizons - Dir. Kate Whoriskey), *Gee's Bend* (Kansas City Rep - Dir. Marion McClinton) and *Jitney* (Studio Theatre). She serves as executive director of the non-profit organization The Continuum Project, Inc. which was awarded the 2010 NYSCA Regrant Award for The Legacy Program (www.thecontinuumproject.org). She holds a B.F.A. from Howard Univ. and an M.F.A. from NYU Graduate Acting. www.nikkolesalter.com

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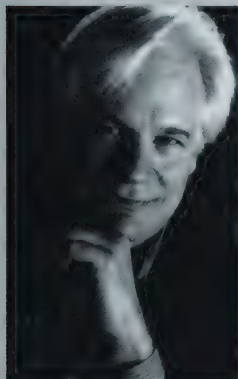
BASS

Paul Guttry

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.



David Hoose, Music Director



Tickets and information
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2009-2010: The Heinrich Schütz Season

November 6th, 8:00 pm – Jordan Hall

Heinrich Schütz: *Musikalische Exequien*

Hugo Distler: *Singet dem Herrn ein neues Lied,*
from Geistliche Chormusik

Arnold Schoenberg: *Friede auf Erden*

J.S. Bach: *Cantata BWV 8, "Liebster Gott, wenn werd ich sterben?"*

January 15th, 8:00 pm – First Church Cambridge

John Harbison: "We do not live to ourselves"

"My little children, let us not love in word"

Heinrich Schütz: *Psalm 116, "Das ist mir lieb"*

Maurice Duruflé: *Requiem*

March 12th, 8:00 pm – Jordan Hall

Claudio Monteverdi: *Laetatus sum; Gloria a 7 voci*

Heinrich Schütz: *motets from Symphoniae sacrae III 1650*
motets from Cantiones sacrae 1625

Francis Poulenc: *Mass in G • Igor Stravinsky: Mass*

May 14th, 8:00 pm – Jordan Hall

Heinrich Schütz: *Opus ultimum – Schwanengesang*

Psalm 119; Psalm 100; Deutsches Magnificat

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Program Texts

Claudio Monteverdi (1567-1643): *Altri canti d'Amor* anonymous text

Altri canti d'Amor, tenero arciero,
i dolci vezzi, e i sospirati baci;
narri gli sdegni e le bramate
paci
quand'unisce due alme un sol pensiero.

Di Marte io canto, furibondo e fiero,
iduri incontri, e le battaglie audaci;
strider le spade, e bombeggiar le faci,
fo nel mio canto bellicoso e
fiero.

Tu cui tessuta han di cesareo alloro
la corona immortal Marte e
Bellona,
gradisci il verde ancor novo lavoro,

Che mentre guerre canta e guerre sona,
oh gran Fernando, l'orgoglioso coro,
del tuo sommo valor canta e ragiona.

Others sing of love, the tender archer:
the sweet charms, the sighed-for kisses.
they tell of the scorn and the longed-for
peace
when one thought unites two souls.

I sing of Mars, furious and fierce,
the hard encounters, the daring battles.
in my warlike and fierce song
I make the swords whistle and the fires
explode.

You who wove with Caesar's laurels
the immortal crown of Mars and
Bellona,
welcome this new labor of the green.

For while I sing and sound of war,
oh great Fernando, the proud chorus
sings and speaks of your great valor.

Claudio Monteverdi: *Altri canti di Marte* text by Giovanni Battista Marino (1569-1625)

Altri canti di Marte e di sua schiera
Gl'arditi assalti e l'honorate imprese,
Le sanguigne vittorie e le contese,
I trionfi di morte horrida e
fera.

Io canto, Amor, di questa tua guerriera,
Quant' hebbi a sostener mortalli offese,
Come un guardo mi vinse, un crin
mi prese.
Historia miserabile ma vera.

Let others sing of Mars and his forces,
their brave assaults and honored feats,
their bloody victories and contests,
and the triumphs of horrible, cruel
death.

I sing, Love, of this your warrior-maid,
of the mortal wounds I have to endure,
how a look overcame me, a hair
ensnared me,
a sad story, but a true one.

Please turn page quietly

Due belli occhi fur l'armi onde
trafitta
Giacque e di sangue invece
amaro pianto
Sparse lunga stagion l'anima afflitta.

Tu per lo cui valor la palma
e'l vanto
Hebbe di me la mia nemica invitta
Se desti morte al cor, dà vita
al canto.

Two beautiful eyes were the weapons
which tore
my afflicted soul, which long
poured out
bitter tears instead of blood.

You through whose valor the palm and
the glory
went to my unconquered enemy,
if you gave death to my heart, give life
to my song.

**Claudio Monteverdi: *Ecco mormorar l'onde*
text by Torquato Tasso (1544-1595)**

Ecco mormorar l'onde
E tremolar le fronde,
A l'aura mattutina e gli arborscelli
E sovra i verdi rami i vaghi
augelli
Cantar soavemente
E rider l'oriente
Ecco già l'alba appare
E si specchia nel mare
E rasserena il cielo
E imperla il dolce gelo
E gli alti monti indora
O bella e vaga aurora
L'aura è tua messaggera e
tu de l'aura
Che ogni arso cor ristaura.

Here are the waves murmuring
and the foliage quivering
at the morning breeze; and the shrubs,
and on the tree branches the pretty
birds
sing softly;
and the Orient smiles.
Here dawn looms up
and is reflected in the sea
and brightens up the sky
and beads the sweet ice
and gilds the tall mountains.
O beautiful and vague dawn,
the gentle breeze is your herald and you
[are the herald] of the breeze
which refreshes every burnt heart.

**Claudio Monteverdi: *Lamento della Ninfa*
text by Ottavio Rinuccini (1562-1621)**

Part I: *Non havea Febo ancora*

Non havea Febo ancora
recato al mondo il dì
ch'una donzella fuora
del proprio albergo uscì.

The Sun had not brought
The day to the world yet,
When a maiden
Went out of her dwelling.

Part I: *Non havea Febo ancora*

Non havea Febo ancora
recato al mondo il dì
ch'una donzella fuora
del proprio albergo uscì.

Sul pallidetto volto
scorgease il suo dolor,
spesso gli venia sciolto
un gran sospir dal cor.

Sì calpestando fiori,
errava hor qua, hor là,
i suoi perduti amori
così piangendo va:

Part II: *Amor, dicea*

"Amor," dicea, il ciel
mirando il piè fermò
"dove, dov'è la fé
che 'l traditor giurò?

"Fa che ritorni il mio
amor com'ei pur fu,
o tu m'ancidi, ch'io
non mi tormenti più."

Miserella, ah più no,
tanto gel soffrir non può.

"Non vo' più che i sospiri
se non lontan da me,
no, no, che i suoi martiri
più non dirammi, affé!

"Perché di lui mi struggo
tutt'orgoglioso sta,
che sì, che sì se 'l fuggo

The Sun had not brought
The day to the world yet,
When a maiden
Went out of her dwelling.

On her pale face
Grief could be seen,
Often from her heart
A deep sigh was drawn.

Thus, treading upon flowers,
She wandered, now here, now there,
And lamented her lost loves
Like this:

"O Love," she said,
Gazing at the sky, as she stood
"Where's the fidelity
That the deceiver promised?

"Make my love come back
As he used to be
Or kill me, so that
I will not suffer anymore."

Poor her! She cannot bear
All this coldness!

"I don't want him to sigh any longer
But if he's far from me.
No! He will not make me suffer
Anymore, I swear!

"He's proud
Because I languish for him.
Perhaps if I fly away from him

Please turn page quietly

ancor mi pregherà?

"Se ciglio ha più sereno
colei che 'l mio non è,
già non rinchiede in seno
Amor si bella fé.

"Né mai si dolci baci
da quella bocca havrai,
né più soavi; ah, taci,
taci, che troppo il sai."

He will come to pray to me again.

"If her eyes are more serene
Than mine,
O Love, she does not hold in her heart
A fidelity so pure as mine.

"And you will not receive from those lips
Kisses as sweet as mine,
Nor softer. Oh, don't speak!
Don't speak! you know better than that!"

**Claudio Monteverdi: *Hor che'l ciel e la terra e'l vento tace*
text by Francesco Petrarca (1304-1374)**

Hor che'l ciel e la terra e'l
vento tace
e le fere e gli augelli il sonno affrena,
notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,
veglio, penso, ardo, piango
e chi mi sfaccia sempre m'è
innanzi per mia
dolce pena.
Guerra è il mio stato, d'ira e di duol
piena,
e sol di lei pensando ho qualche
pace.

Now, while the heavens, and the earth,
and the winds are still,
and beasts and birds are locked in sleep,
night's starry chariot makes its circles,
and in its bed the ocean lies waveless,
I watch, I think, I burn, I weep,
and she who caused my anguish is ever
present, and remains, to my
sweet pain.
Warfare is my state, full of anger and
pain,
and only thoughts of her bring any
peace.

John Bennet (1575?-1614?): All creatures Now are Merry Minded

All creatures now are merry minded,
The shepherd's daughters playing,
the nymphs are falalaing.
Yon bugle was well winded.
At Oriana's presence each thing smileth.
The flow'rs themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes,
with flow'ry garlands crowned,
Queen of all queens reknowned.

John Willbye (1574-1638): Draw on, Sweet Night

Draw on, Sweet Night, friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
that unto thee I consecrate it wholly.
Sweet Night, draw on
My griefs when they be told to shades
and darkness find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

Claudio Monteverdi: *T'amo, mia vita* text by Giovanni Battista Guarini (1538-1612)

T'amo, mia vita!
La mia cara vita dolcemente mi dice
E in questa sola sì soave parola
Par che trasformi lietament' il core
Per farmene signore.
T'amo mia vita
O voce di dolcezza e di diletto!
Prendi la tost' Amore,
Stampala nel mio petto,
spiri solo per lei l'anima mia.
T'amo mia vita, la mia vita sia.

I love you my life,
my dear life says sweetly to me;
and with that single word so sweet
it seems that she transforms the heart
so as to make me master of it.
I love you my life,
O voice of sweetness and delight!
Seize it at once, Love,
stamp it in my breast,
let my spirit breathe for it only.
Let "I love you my life" be my life.

Thomas Tomkins (1572-1656): Oh yes! Has any found a lad?

Oh yes! Has any found a lad
With purple wings fair panited,
In naked beauty clad,
With bow and arrows tainted?
Here, alas! here close he lieth;
Take him quick before he flieth.

Please turn page quietly

Thomas Vautor (1580?-1620?): Sweet Suffolk Owl

Sweet, sweet Suffolk owl, so trimly dight,
with feathers like a lady bright,
thou singest alone, sitting by night:
Te-whit, te-who...
Thy note, that forth so freely rolls,
with shrill command the mouse controls,
and sings a dirge for dying souls,
Te-whit, te-who.

Claudio Monteverdi: *Dolcissimo uscignolo* text by Giovanni Battista Guarini (1538-1612)

Dolcissimo uscignolo,
tu chiami la tua cara
 compagniacantando:
Vieni, vieni, anima mia.
A me canto non vale,
e non ho come tu da
 volar ale.
O felice augelletto,
come nel tuo diletto
ti ricompensa ben
 l'alma natura:
se ti negò saver,
 ti diè ventura.

Most sweet nightingale,
you call your loved one to you merely
 by singing.
Come to me, dear spirit.
Singing is of no use to me
and I, unlike you, do not have the wings
 wherewith to fly.
O most happy bird,
how much to your advantage
have you been recompensed by
 generous nature
who in denying you intelligence has
 given you this good fortune.

2009-2010 Season Upcoming Concerts

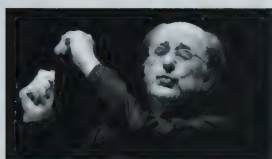


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Symphony No. 6, *Pastoral*
Symphony No. 7

FEB 19 FRI 8PM

FEB 20 SAT 8PM

James Levine, conductor
Symphony No. 4
Symphony No. 3, *Eroica*



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FEB 21 SUN 3PM

James Levine, conductor
Lynn Harrell, cello
Steven Ansell, viola

R. STRAUSS *Don Quixote*

JOH. STRAUSS II Overture to *Die Fledermaus*;

Amid Thunder and Lightning; *Roses from the South*; *Free-shooter*

JOS. STRAUSS *Free from Care!*; *Delirium*

JOH. STRAUSS I *Radetzky March*



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MAR 11 THUR 8PM

MAR 12 FRI 1:30PM

MAR 13 SAT 8PM

MAR 16 TUE 8PM

Rafael Frühbeck de Burgos, conductor
Hilary Hahn, violin

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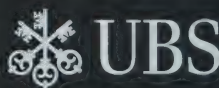
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Box Office

Call the Handel and Haydn Society Box Office at 617 266 3605 for concert and ticket information Monday through Friday from 10am until 6pm. You can purchase tickets 24 hours a day at our secure ticketing website, tickets.handelandhaydn.org.

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Groups of 10 or more people enjoy a 20% savings on their tickets. Call the Box Office at 617 266 3605 to order.

Pre-Concert Conversations

To gain deeper insight and appreciation of your concert experience, Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks start one hour prior to the concert and last 30 minutes.

At Symphony Hall, these talks take place in the Cabot-Cahners Room (First Balcony lounge.) At Jordan Hall and Sanders Theater, they take place inside the concert hall.

This season, the series is led by 2009-2010 Historically Informed Performance Fellow Teresa Neff. Dr. Neff teaches at the Massachusetts Institute of Technology and Boston Conservatory.

www.handelandhaydn.org

The Handel and Haydn Society website offers detailed information about each concert program including advance program notes, directions to the concert hall, and more. You can also learn about all of the Society's activities such as the Karen S. and George D. Levy Educational Outreach Program.

Boutique

Handel and Haydn is proud to offer a wide range of gift items and recordings featuring the Society as well as guest artists throughout the season.

At Symphony Hall, our Boutique Table is located in the Orchestra-level lobby near the Massachusetts Avenue entrance. At Jordan Hall, it is located next to the coat room on the Orchestra level. At Sanders Theater, it is located in the memorial transept outside the theatre.

Handel and Haydn Society CDs are always available from www.handelandhaydn.org or by calling 617 262 1815. Learn more about the boutique and volunteer opportunities by contacting Rachel Pepperman Taylor at rptaylor@handelandhaydn.org.

Friday, February 12

Jordan Hall Information

For patrons with disabilities

Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes

are available at the Patron Information table in the lobby.

Assisted listening devices

are available. Please see the head usher for details.

Late seating

Those arriving late or returning to their seats will be seated at a convenient pause in the program.

Lost and found

On the day of the event, patrons should check with the Box the Security Guard on duty. After the event, patrons can call 617 585 1290.

Coatroom

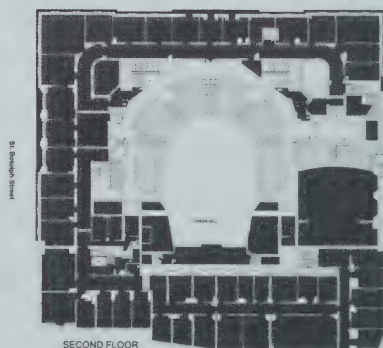
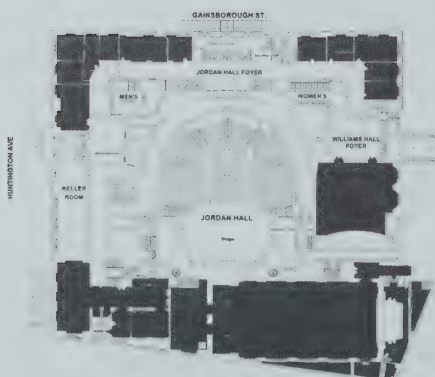
Located on the orchestra level near the men's room.

Ladies' rooms

Located on the orchestra level to the left after you enter.

Men's rooms

Located on the orchestra level to the right after you enter.



In Case of Emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to street or follow instructions. Do not use elevators. Walk, do not run.

Sunday, February 14

Sanders Theatre Information

For patrons with disabilities

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617 496 2222, TTY 617 495 1642, or in person. There is one elevator, located on the south side of the lobby, for patrons to take to basement restrooms. There is no elevator to the mezzanine or balcony sections of the theatre. Access from the outdoors is via ramps on either side of the building.

Large print program notes

are available at the Patron Information table in the lobby.

Assisted listening devices

are available from the box office one half-hour before performance time.

Late seating

Those arriving late or returning to their seats will be seated at a convenient pause in the program.

Lost and Found

Call 617 496 4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

Lounge and Bar Service

Concessions will be available during intermission.

Ladies rooms

All available locations lower level.

Men's rooms

All available locations lower level.

Emergency Exits

Please take a moment to identify the nearest emergency exit. In addition to the six regular exits, there are emergency exits located at the rear of the mezzanine and balcony levels.

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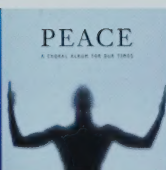
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